# College News

Vol. 8 No. 27 WELLESLEY, MASS., WEDNESDAY, MAY 19, 1909 Price 5 Cents

## Studio Reception

Society Tau Zeta Epsilon gave its yearly Studio Reception at the Barn on Saturday and Monday nights to an appreciative audience. The Barn, was wonderfully attractive in soft browns and yellows with here and there a dull bronze bowl filled with apple-blossoms or yellow iris. The original paintings of Mr. Kahhl Gilran were exhibited, the same paintings and sketches which are to be exhibited on Wednesday afternoon at the Tau Zeta Epsilon House. After an informal reception Miss Raymond, the president, gave a brief resume of the year's work of the society, covering as it had high renaissance painting of the Florentine School. She explained, in part, the care of light and shade in a portrait and the effort to give technical correctness to the paintings. In addition, she told of the interesting creative work that had been done by some of the members who had designed original paintings, one of which was given during the evening. The program was as follows:

1. The Visitation (detail)
   *Domenico Ghirlandajio*
   Models: Carolyn Wilson, Helen Macartney
2. Portrait of a Young Man *Sandro Botticelli*
   Model: Majorie Merridith
3. Portrait of an Unknown Princess?
   *Leonardo di Vinci* (?)
   Model: Hetty Shepard Wheeler
4. The Violin Player *Sebastiano del Piombo*
   Known as " Raphael's Violin Player "
   Model: Ruth Evans

   Intermission

   Original Painting *Irvina Hosmer Hersey*
   Model: Margaret Kennedy
5. Saint Cecilia (detail *Raphael*
   Model: Lydia Craig
6. Portrait of a Young Man *Andrea del Sarto*
   Called a Portrait of himself
   Model: Clara Belle Gregg
7. Saint Agnese *Andrea del Sarto*
   Model: Euphemia Cowan
8. Rachel *Michaelangelo*
   Model: Ethel Damon

The spirit of the Visitation was well caught in the simplicity of pose and the sweetness of expression. It was a portrait in soft blues and red browns and showed a wonderful effect of brightness but softness of color. The lines and colors seemed to complement each other. The background was in good perspective but the picture did not lack flatness from the extension of background.

There is always some difficulty in giving portraits, partly from the necessity of exact reproduction of the smallest details, and partly because they are often as well-known as Botticelli's Portrait of a Young Man. It is hard, naturally to give the feeling of Botticelli's original model, but the model seemed to catch the spirit of convincing earnestness, keenness and sweetness of face. The eyes were serious and steady but not as soft as the original's.

The portrait of the Unknown Princess was perhaps technically the best done. It was absolutely flat and the lights gave no shadow. The portrait was rich in color —warm red and deep blue combined with gold and jewels gave a richness of color and warmth of feeling. The face had a sympathetic expression and we all remember this only as a portrait, for the personality of the model was lost in the actuality of the picture.

The Violin Player, a study in dark green and gray tones was charming in expression and spirit The eyes were very good. It was an accurate reproduction but the yellow warmth of del Piombo was lacking. The picture seemed remote and cool.

During the intermission, the original picture—A Study in Brown was given. It was modern with broad, simple, idealistic treatment. The color harmony and color contrast was particularly praiseworthy. The high light on the bronze far carried out the light effect of the face and bare foot. The right hand, perhaps, lacked motive, but on the whole the lines and treatment were simple and graceful.

Saint Cecilia was not so pleasing on account of the evident shallowness of the painting. There seemed no depth of feeling but rather a glaring lightness. The pose and facial expression, however were excellent. They gave an exact reproduction of the Raphael detail.

The portrait of a young man in dark blue and black was an accurate piece of work—even to the worn places on the back. The lights and shadows were excellent and the questioning stern gaze was well caught.

Perhaps the most beautiful of all was Saint Agnese. It was a most remarkable combination of yellows and reds, giving an effect of warmth and glow of light. A feeling of youth and happiness pervaded the whole picture. The humanness of the portrait was emphasized by the nestling lamb and the whole effect was an expression of uplift and inspiration through the pose. The face and feeling was one of sweetness and simplicity. The perspective was unusually good, giving as it did the flatness of an actual painting.

Perhaps the most remarkable reproduction was the statue of Racheal by Michael Angelo. When the curtain was drawn the audience was justly astonished. A veritable sculpture seemed before us. The drapery was truly sculpturesque in the treatment of the folds. The reflected light seemed to give the transparency of actual marble to the edges. The face and hands were expressive but seemingly cold and immobile like marble. The whole figure against its rich red background certainly was a remarkable copy of the original sculpture and formed a fitting climax to an exhibition of very high grade work.

Two of the most commendable features of the exhibition were the backgrounds and the faces of the models, which seemed to interpret so truly the spirit of the school of painting represented.

It was a most successful and charming presentation of Paintings from the Florentine school and it was with regret that one took a last look and left the " studio " until another year.

## Professor Santayanna's Lecture of Friday, May 14

Professor Santayanna commenced his lecture of May 14 by recalling that the time before we had considered that part of Schopenhauer's philosophy that is willless. We were now to continue, by considering that side which deals with the standard of art, or the Platonic Idea. The Platonic Idea is the first object that the will aims at. The will is blind, but has within itself a desire for something. Unconscious of its object, still it has an object, and the objects of the first rank are called Platonic Ideas. The theory of evolution, which has changed our outlook in so many directions, has also affected our views of philosophy. Formerly it was believed that in nature and art there were certain specific ideal types, fixed in eternity. Nature was not evolving but fixed, and hidden within it was the eternal type. The task of the artist was simple and definite—merely to discover and reproduce these ideal objects. No questions, no alternatives are possible when standards are thus immutably settled. In the last hundred years we have changed this theory. We now believe in fundamental changes and infinite evolution. We are no longer interested in making all works of art alike—preferring to make them individual. Not to reproduce a typical elm tree, but a certain, picturesque elm tree is the aim of the painter. It is not the manly qualities of a man, nor the leonine qualities of the lion we desire, so much as the peculiar characteristics of an individual man or lion. Schopenhauer, though a lover of the beautiful was not acquainted with the processes of art, and this accounts for a certain thinness in his criticism.

In his conception of the Platonic Idea, Schopenhauer believes that the aesthetic consciousness is the developing of a sympathy with the life of nature. For instance, the Platonic Idea of water consists in its fluidity. When we see and enjoy a cascade of water we enter into the *life* of the fluid. Thus the aesthetic consciousness is the sense of increased life. It is a semi-physical objective point of view, not merely sensuous, though sensuous enjoyment may enter in. Thus the aesthetic consciousness ceases to be aesthetic and becomes moral, and so we are back to the teaching of Plato.

In this respect Schopenhauer is contradictory. He says the aesthetic is willless, and yet in the matter of art it is intensively vitalized.

Art is a kind of playing at life: thus the histrionic has certain advantages over the actual, as it is not bounded by time, nor place nor even personality. Professor Santayanna then said that Schopenhauer was the first philosopher who gave music its proportionate place. He makes it parallel to nature; it has the same relation to nature that written music has to that which is sung. For every detail in nature we find a corresponding—not a similar—detail in music. Music is the transcript of all existence in sound. It does not describe a certain situation or emotion—it *is* that situation or emotion. The explanation of this nearness of the arts—and especially music—to our lives is briefly: our soul is attached to our body or is *in* our body; music is also *in* our body, setting vibrating certain physical reactions, etc. Therefore it is just as natural that we should be interested in and moved by music, as by any more materialistic manifestation. Thus the aesthetic emotion isa primaryand vitalizingone, intensifying life.

# College News

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## EDITORIAL

One of the delights of college life is the choice assortment of types which may be observed from such a view point as the Editorial fence; unpleasant delights some of them, for in this constantly repeating procession marches one obnoxious type which ought to be maligned and, if possible, suppressed. This the editorial tongue glibly proceeds to do.

The girl who appropriates what doesn't belong to her is growing unpleasantly prevalent. She has been here all the time, dramatically skulking in the background, but the Editor hasn't noticed her much. Now it seems she is coming forward in so different and so numerous forms, that from indignation we are passing into despair over the decaying morals of mankind. First on the list is the girl who appropriates her instructor's ideas to build up a straight credit, and a reputation for an awf'ly fine mind, my dear. She has two methods of procedure,—she may guard against ever disagreeing with said instructor and by sitting on the front seat become skilled in finding out what she ought to think; or she may assiduously inquire before every recitation what happened in the other division. This latter despicable device makes it most easy to pick out with keen penetration the very essence of the day's lesson to the admiration of stupid classmates and the delight of the instructor who marvels—perhaps—at this utterance of her unspoken thought. But how unfortunate to be in the Bible division which meets first in the week!

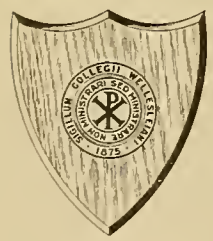
To this same species belongs the well known Parasite who lives from other people's note books and other people's translations, but doesn't bother about their opinions,—she hasn't any need of them. For the latter circumstance we are grateful but at times we need to bolster up our opinions with facts and it *is* aggravating to have these facts continually borrowed. What about the time when at 10.00 P. M., with the prospect of tomorrow's quiz tormenting you, you rummaged frantically under the bed for that note book, only to have your room mate tell you that that Parasite from the Hill came over and borrowed it,—just till tomorrow! Sometimes the Parasite is happy-go-lucky and at least repays you the next morning with an absurd tale as she apologetically rushes in with the note book, but more likely she whines dismally and declares she is scared to death of that quiz. This most prevalent Parasite has headaches and countless pains that keep her from going to classes a great deal, so she has to borrow other people's notes. You see, she is anaemic. This with a delicate sigh.

But these are very ideal Appropriators; they would cry out against being put in the other class,—being literally thrown among Thieves and Robbers. This latter class is frankly, openly vicious and doesn't whine about it, either,—that's a comfort. But nevertheless, for the sake of society these brigands however interesting, must be exposed and suppressed,—two terms *not* synonymous when one is dealing with real Robber. The Robber uses a beautiful argument,— especially when it comes to umbrellas; "Well, somebody took mine so it comes out all right in the end." Like the Bible divisions,—it depends on which is your end. Or perhaps the Robber argues that she will just take one for today—when it rains,—and put it back tomorrow,—when the sun shines. Or perhaps she calmly takes it, without argument. This same admirable indifference to the rights of property owners is shown by those village Robbers who, growing hungry during the course of the day, eat up the lunches of those who have trustfully left their paper bags on the bureau in Room 116. And perhaps the enraged and hunger-maddened owner of the appropriated lunch grabs somebody else's lunch and so it goes! This time, how unfortunate to be the last one!

Still another Robber, is the one who boasts she never pays for anything here. She gets in to the Barn—or rather, she formerly got into the Barn by going to dress rehearsal or coming in the side door, and so hasn't bought a ticket since her Freshman year when she was young and foolish. And as jor boats—she goes out at least once a week and yet she has never owned or hired a boat. Why do it, when by borrowing paddles one can have the pick of all the boats in the two coves? Besides, you never have to repair these appropriated boats and as it isn't yours, you don't have to be careful; if you poke a three inch hole in it, you can always find another good one.

And now the Editor having started on the list of Appropriators and Things Appropriated, leaves the reader to those more serious problems which the subject and past experience have suggested. Absolute remedies for this frightful state there are none,—but oh, that some one would compile a list of this year's offenders, — a sort of Appropriator Legenda whose board would, we admit,—be in a most precarious position. This renders the idea quite impossible.

Deplorable, for print does *so* much towards the maintenance and promulgation of honesty!

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## College Calendar

Saturday, May 22. Open Meeting of the Agora Society, 7.30 at the Barn.
Sunday, May 23. 11 a. m. Service in Houghton Memorial Chapel. Sermon by the Rev. Henry S. Coffin of Madison Avenue Presbyterian Church, New York City.
7 p. m. Vespers with special music.
Monday, May 24. Deutscher Verein.
Tuesday, May 25. Meeting of Debating Club in College Hall Chapel.

## College Notes

Dr. Mary I. Hussey, of the Department of Biblical History, has been awarded the fellowship for 1909-1910 offered by the Baltimore Association for the Promotion of the University Education of Women. Miss Hussey will devote the year to further work on Assyrian inscriptions.

Professor Macdonald, who is soon to lecture for the Department of Biblical History, will be remembered by many as the giver of a valuable course of lectures in 1907, on "Some Aspects of Hebrew Literary Genius." He is the author of two books on Mohammedanism, and, but recently returned from a year in Egypt and Turkey, has embodied the results of his latest investigations in a series of lectures from which those to be given at Wellesley are a selection.

The Annual Luncheon of the Chicago Wellesley Club was held at the Auditorium Hotel on Saturday, May 8. Miss Jane Addams, Mrs. Ellen Henrotin, Mrs. C. A. Severance ('85) and President Judson of Chicago University were the principal speakers. College songs were sung by members of the club.

The last of the series of four Christian Associaton Meetings on "Character Building" was held Thursday evening in College Hall Chapel. Miss Theresa Severin spoke on "The Reflex Action of Service."

### NOTICE

College girls wanted, to fill positions in summer hotels. Any one interested may get further information by applying to Helen R. Platt, Chairman of General Aid Committee, 210 College Hall.

### NOTICE

Will all members of 1901, who plan to be at Wellesley during the Commencement season notify Margaret C. Mills by May 27? Address, 1326 Nineteenth Street, Washington, D. C.

### NOTICE

Will the person who took a dark blue boat (No. 6) from College Hall Cove without permission, between Monday noon (May 10) and the following Tuesday night, and left the same in Stone Hall Cove with the addition of TWELVE holes in the canvas, please call at Room 341 College Hall, and settle damages?

## Magazine Articles

*Ben Jonson's Grammar.* Alice Vinton Waite. Modern Language Notes. May.
*Review of Curtis Hidden Page's Moliere.* Jeannette Marks (Wellesley 1900) Modern Language Notes. May.
*Easter, A Quatrain.* Sophie Jewett. Scribner's. April.

"No fear of death, or life, again shall pass
Along these quivering fields of April grass,
Where, under quiet, ever holier skies,
Sorrow keeps watch with glad, immortal eyes."

*Algernon Charles Swinburne.* Athenaeum. April 17.
*Frank Marion Crawford.* William Mercer in Athenaeum. April 17.
Article on *Leland Stanford University.* Independent.
*An Answer to the Panama Canal Critics.* William Howard Taft. McClures. May.

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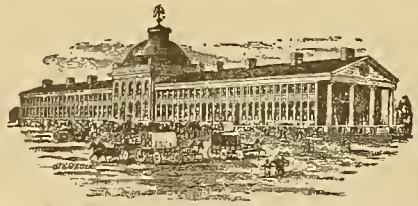

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## Dr. Gulick's Lecture

On Thursday afternoon, Dr. Charles Burton Gulick gave a lecture on "The Survivals of the Ancient Greek Rellgion in Modern Greece." Dr. Gulick introduced his subject by illustrating with every-day examples, the fact that even now we unconsciously cling to the customs and traditions of our ancestors. Therefore it is all the more natural that the ignorant peasantry of Greece should have transferred its pagan beliefs and practices to its new Christian religion.

Among the survivals of their old religion, Dr. Gulick said, are many of the Parthenon divinities as saints. Athena's or Aphrodite's have passed over to the Virgin and at one place the Virgin is worshiped as "Our Lady of the Myrtle." Physician gods repeatedly become saints, who retain, in the minds of the people, their old methods of healing. St. Dionysius, on the Island of Naxos, who is said to have grown grapes in a bone, is assuredly the wine god Dionysius. The story of St. Demeter and her daughter, who was carried off by a Turk in winter and released in spring, is the story of Persephone and Demeter, with the addition of the Turk and some German dragons.

In the same way, Dr. Gulick showed how many of the ancient practices had been transferred to the Christian religion. Most prominent among these were the festivals of Dionysius, and especially the Lesser Eleusinia; bearing a great resemblance to Greek Easter festivals now, and other rites held in honor of the Virgin. As in ancient Greece, many religious festivals were held during the early years of a child, though not on his birthday, so now Greeks celebrate the day of whatever saint they are named for. If, as often happens, their name does not stand for a Christian saint, as Achilles, Agamemnon, etc., they celebrate on All-Saints-Day, thus transferring all their ancient heroes to the calendar of Christian Saints.

Finally, Dr. Gulick spoke a few words in defense of the early Christian priests. He does not agree with the people who say that the priests countenanced and encouraged this transferring of pagan beliefs and practices in order to win converts; but on the other hand maintains that it was done gradually, without the knowledge of the priests, and almost unconsciously. That, he said in closing was as natural a transference to an imaginative people like the Greeks, as many of our own customs of today.

## Mrs. Kidder's Reading

The last of a series of very interesting readings came Monday evening, May 10, when Mrs. Cristabel Kidder read "Pippa Passes" by Robert Browning. Although this reading was not in some particulars, as finished a production as either of the two preceding ones, Mrs. Kidder's charming personality made up to a great extent for any lack in the rendition, and the reading was a great lesson to us all, showing as it did how much an ambitious person may accomplish through earnest work, without the aid of outside training.

The greatest weakness lay in the action—we were conscious often that all parts of the body did not move in harmony with each other and a lack of grace and proper expression resulted.

Mrs. Kidder's study of character was interesting throughout. Perhaps Pippa was a trifle too sad for the simple girl of the silk mills, but other characters, especially that of the monseigneur, were convincing and individual. Mrs. Kidder has a beautiful natural voice and its flexibility and range gave variety to many of the speeches which were difficult because of their great length and which might easily have been monotonous. In Pippa's songs only did we notice a lack of support in the voice, and in these it was the assumed high pitch which limited the range to a few notes.

Altogether we thoroughly appreciated the reading for its rather delicate and sympathetic rendering, and those of us who know Mrs. Kidder personally feel certain that she has every possibility for becoming a truly great reader. J. K.

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## International Congress of Teachers of Modern Languages

The International Congress of Teachers of Modern Languages held its opening session in Paris, April 14, at the Sorbonne.

In the absence of the Minister of Public Instruction, honorary president, *Mr. Rancés, President de la Société des Professeurs de Langues Vivantes de l'Enseignement Public*, opened the meeting and welcomed the members. These included both men and women, many of them prominent educators from the Universities, to the number of about 570; all the principal countries of the world were represented.

*Mr. Brunot, Professeur à la Faculté des Lettres de Paris*, delivered the opening address, giving a short history of the teaching of Modern Languages in France, and at the same time making an enthusiastic appeal for the extension and improvement of this department of education in general.

Then the reading of papers, and discussion, on the following questions began:

1st Group.

*Questions relating to the preparation of teachers of modern languages in France and other countries*:

A. Literature and Philosophy.
B. Philosophy. Phonetics. Historical grammar. Study of texts illustrating the periods of formation of a language.
C. Pedagogy.

2d Group

*Questions relating to the curriculum and to the methods of teaching in France and other countries*:

A. Grammar; its place and importance in the program of different years.
C. Teaching of the verb.

3d Group (a)

*Means used to advance the practical study of modern languages outside of the regular classes*:

A. Exchange of letters by students of different countries.
B. Foreign Assistants.
C. Travelling scholarships.
D. Exchange of children (young scholars.)

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(b)

*Means used to maintain and increase the knowledge acquired in schools and colleges:*

A. Free courses in modern languages in the universities.
B. Special schools for modern languages.
C. Debating Clubs.
D. Circulating libraries.

(c)

*Means used to facilitate study of modern languages for advanced students and teachers:*

A. Foreign Lectures.
B. Required residence in foreign countries.
C. Travelling fellowships.
D. Vacation courses and summer schools.
E. Exchange of Professors.

The discussing of these questions was very animated; many illustrations were given, and many illuminating suggestions were made. Some of the most interesting speakers were *Professeur Brunot*, of the University of *Paris*; *Professor Karl Breul* of *Cambridge*; *Professeur Thomas*, of the University of *Lyons*; *Professeur Piquet*, of the University of *Lille*; *Professor Scheffler*, of the *Technische Hochschule* of *Dresden*; *Mr. Cloudesly Brereton*, Divisional Inspector, *London* County Council; *Professeur Mérimée*, Dean of the University of *Toulouse*; *Professor Rodrigo de Sebastian*, of the College of *Burgos* (Spain); *Mr. Walter*, president of the *Musterschule* of Francfort; *Mr. Salverda de Grave*, of *Groningen* (Holland).

The principal conclusions of the Congress were:

Group 1.

A. It is necessary that the teacher of modern languages should be familiar with the literature, history, civilization and modern institutions of the country whose language he is teaching. Language is *but* the expression of life, and should be taught *as* the expression of life. When the study of classic languages and literatures is supposed, as its very name shows (humanities) to discipline, develop and enlarge the mind and heart of the student, the study of modern languages (langues vivantes) ought not to restrict itself to the mastery of a small vocabulary useful in travel or business.

B. It is very desirable that the teacher should know something of historical grammar so as to be able to help the student in those numerous cases when grammatical rules alone cannot explain variations in spelling and construction.—While the teacher should have a good pronunciation, and while some stress should be put on mere imitation where pronunciation is concerned, the teacher should be able also to teach his students simple phonetics.

C The preparation of the teacher of modern languages should include the study of practical pedagogy.

Group 2.

A. Grammar should not be taught didactically to beginners The first three months or so should be spent in the study of simple phonetics, and in the acquisition of a vocabulary, stress being laid on the important familiar idioms. Grammar should be taught mainly from the texts, in order to make the student familiar with the idea that *languages existed before grammar*, and that *grammars were made from the spoken and written language, not the language from grammars.*

B. The verb should be taught as soon as the student having mastered the first difficulties of pronunciation is beginning to learn words. Great use should be made of the direct method in the teaching of the verb, as well as in the teaching of other words. The teacher should insist on oral practice. A knowledge of historical grammar will enable the teacher to help his students through the difficulties of irregular verbs.

Group 3.

It is important for the student as well as for the teacher to be in close contact with the actual life of the country whose language they are respectively studying and teaching. This is the best way to rouse and keep up interest, to secure a true understanding of the masterpieces of literature, and, generally speaking, to enjoy all the benefits of the acquisition of a language. Nearly all the suggestions submitted to the Congress received the approval or encouragement of the members present. The exchange of professors received special encouragement, since periods of teaching in foreign countries would secure for the teacher a closer intimacy with the life and people of these countries, a benefit which he misses during the hurried trips he may make during vacation time. Vacation courses and summer schools are also recommended.*

The work of the Congress was pleasantly interrupted by various social events; a reception at the Sorbonne, a visit to the Château de Chantilly where the priceless collection of works of art, books and manuscripts which the Duc d'Aumale bequeathed to the Académie Française was much admired; on the evening of the same day a special performance (Représentation de gala) of Mr. Fauchois's latest drama, " Beethoven," was given in honor of the delegates. As this play includes an important musical part the orchestra of the well known Concerts Colonne, with Mr. Ed. Colonne

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### International Congress of Teachers—continued

himself as conductor, interpreted some of Beethoven's symphonies.

During the last session of the Congress, representatives of the different countries rose to thank the organizers of the Congress: the Société des Professeurs de Langue Vivantes de l'Enseignement Public. They all spoke in French this time (English, Spanish, Italian and German had been heard during the discussion on technical subjects), a mark of courtesy which was much appreciated. The delegates met for the last time at a banquet at the Hotel Continental. Mr. Jules Gautier, Directeur de l'Enseignement Secondaire de France, presided. His parting address to the Members of the Congress was enthusiastically applauded.

V. T. Puthod
Delegate of the *Société des Professeurs Français en Amérique.*

*A complete report on the work of the Congress, including the different papers submitted to the Congress will be published in two or three months by the Société des Professeurs de Langues Vivantes de l'Enseignement Public. The President of the Society is Mr. Rancès, Professeur au Lycee Condorcet, Paris.

### International Conciliation

The interest aroused abroad by the Bryn Mawr Foreign Fellowships has induced the Directors of Bryn Mawr College to offer five resident scholarships to be held at Bryn Mawr College by five German women, who were born and still live in Germany and five resident scholarships for Scotch, Irish and English women under like conditions.

These scholarships are of the value of $405 (1620 marks, 81 pounds stirling respectively) and cover the cost of board, residence and tuition for the academic year.

The applicants must have attained a standard equivalent to that of the Bachelor's degree as given by any American College or University of acknowledged standing. Full particulars of the candidate's academic work, diplomas, certificates and letters of recommendation from professors must be addressed to the President of Bryn Mawr College.

The graduate school now counts about eighty students. The whole college is looking forward with great pleasure to meeting the German and British students next year.

### Free Press

Since reading in the last number of the *College News* that long and labored article by a member of the Senior class, one short sentence keeps ringing in my ears. "To be permanently incapable of perceiving her mistake is part of the cost."

M. W. Daley.

II.

"Three solid hours spent in the library!" So often we say this with self-satisfaction, yet wonder vaguely why we haven't progressed with our history topic. The library seems to us a place in which we can breathe in intellectuality and bad air without trying. We sit at the long table right where we can see the clock and watch every passerby get safely seated. We sit near some good friend where we can be sociable. Then we study. Only the few who resolutely seek the lowly ledge behind the staircase, can pretend to work. Could we not save our sociability for the board walks or centre and let the three hours in the library be, for our friends and ourselves, solid with concentration?

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## Loan Exhibition of Paintings

A small but most interesting group of paintings is exhibited for this week and until Tuesday of next in the Farnsworth Museum.

The paintings are a selection from the works of famous technicians and colorists. To the connoisseur and the advanced student of art they will prove a great delight. The general public may perhaps seek and question before fully understanding and enjoying.

The paintings may be divided into three groups, the little still-life by the American artist, William M. Chase, a true colorist, perhaps the greatest living master of technique unless we except Sargent. He has drawn out the possibilities of color in this simple little group until one forgets details in sheer delight in lusciousness of color. He shows himself here the great master of still-life painting that he is.

One should notice and compare the splendid details of technique and color to be seen in Miss Beaux's portrait of President Hazard hanging in the same gallery.

With the Chase should be classed the study by Vollon, the Frenchman, whose painting of still-life made him famous and whose sense of color and mastery of technique place him also in the front rank of still-life painters together with Chardin, the great Frenchman of one hundred years ago; with some of the Dutchmen, as Frong Hals; with details from Velasquez.

The next group is formed by the three great leaders of the so-called Romantic school of French painting, who, in the early part of the last century led the revolt against classicism: viz., Gericault, Delacroix and Decamps. None of these painters are often seen in this country. Delacroix is perhaps the best known and this little study of the Turkish woman gives a good idea of his particular combination of colors, his reds, golden whites, touches of blue, his depth and richness, the quality of paint and his handling of the brush.

The Decamps is a more obvious picture, the Turkish guard striking in his bright colored uniform, but here again the richness and depth of color and the skill of handling place it suitably in the group.

With these we must also place Diaz, a great colorist, one of that group of French artists who owed so much to the Romanticists, a follower of Decamps. He is here represented by a tiny picture of flowers in pinks and reds, purples and gold, which does not even suggest his range as a great figure painter and landscapist, but does exhibit his method and quality and is characteristic of his treatment of flower painting.

The Gericault is a picture to be appreciated by connoisseurs alone. The mystery of the dim stable, the subtle color of the horse half lost in the gloom, the gleam of lantern light on the saddle on the ground, the technique giving form, action, color with so few brush strokes, all make this a masterly sketch.

Finally, we have for contrast the scene of Venetian sky and water by the great Italian landscape painter of the 18th century, Francesco Guardi, quiet, refined, his silvery greys resolving themselves into a subtle harmony of many colors; simple, direct, rich quality, soft, vibrating contours.

These pictures will repay many hours of close study.

## Society Notes

At a regular business meeting of Society Zeta Alpha held in the Society House, Wednesday evening, May 5, 1909, the following girls were received into membership: Alice Jacobs, 1909, Marie Rahr and Ruth Stafford of 1911.

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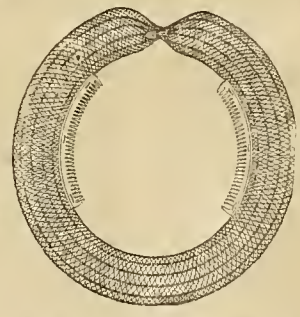

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### Art Notes

Copley Gallery — Mr. Crosby's Chalk Drawings.
London Studios — Exhibition of Miniatures.
Vose's Gallery — Early English Portraits.
Franklin Union — Loan Exhibition.
Boston Architectural Club — Competitive Drawings.
Arts and Crafts — Exhibition of Jewelry.

### Theatre Notes

Majestic — E. H. Sothern in Repertoire.
Park — "The Traveling Salesman," by James Forbes.
Tremont — May Robson in "The Rejuvenation of Aunt Mary."
Colonial — A Stubborn Cinderella.
Hollis — The Golden Butterfly.
Boston — Chauncey Olcott in "Ragged Robin."

### Alumnae Notes

**In addition to notes concerning graduates, the Alumnae column will contain items of interest about members of the Faculty, past and present, and former students.**

A College Club of forty members has been organized in Brockton, Massachusetts, by Mrs. Howard F. Johnson (Mary Helena Morse, 1907). Membership is open to all graduates of standard colleges and includes the following Wellesley alumnae: Mrs. William H. Emerson (Clara B. Count, 1893), President; Mrs. Howard F. Johnson (Mary Helena Morse, 1907), Vice President; Miss Alice Farrar, 1908, Treasurer; Mrs. Jesse H. Averill (Charlotte Keith, 1887), Mrs. Howard Allen (Ruth Chipman, 1905), Mrs. Leonard D. Chandler (Lucy Arnold, 1901), Miss Eleanor E. Farrar, 1906, Mrs. J. Howard Field (Lizzie Jones, 1891), Miss Ethel Hersey, 1907, Miss Florence Loop, 1900, Miss Jane S. Eaton, 1905, Miss Lizbeth Laughton, 1908, Miss Bessie Burr Thomas, 1899.

Miss Grace C. Albee, 1894, is assisting Miss Mary Dewson, 1897, who is placing-out agent of the State Industrial School for Girls.

Miss Rosa N. Allen, 1894, is teaching German and French in the Deering (Me.) High School.

Dr. Mary K. Isham, 1894, is assistant physician in the Columbus State Hospital, Columbus, Ohio.

Miss Laura Mattoon, 1894, is head of the science department in the Vittin School, New York City, and in June will open a summer camp for girls.

Miss Grace Porter, 1894, is private secretary to the Naval Officer of Customs, Custom House, Boston.

Miss Ethel G. Sturtevant, 1906, has been spending a week at Wellesley.

The New York Wellesley Club is planning to give a little burlesque, "The Rogers Sisters at Wellesley," by Mrs. J. de Morinni, (Clara More, 1904) for the benefit of the Students' Building Fund. The performance will be given in the open air, on the lawns of Mrs. W. M. Somerville, at Depot Lane, One Hundred and Seventy-seventh Street, opposite the Arrowhead Inn. The date is May 22, at three o'clock in the afternoon and at eight in the evening; in case of rain the date will be May 29. Among those taking part will be Elsie Goddard, Gertrude Knight Shonk, Abbie Condit, Emilie Calloway, Helen Daniels, Marie Warren, Elsie Maynard Wells and Elizabeth Waldo. The committee in charge is composed of Mrs. Herbert Shonk, chairman; Mrs. James Pedersen, Miss Emma Mac Alarney, and Mrs. Louise Halley.

#### Engagements

Miss Susan W. Eaton, 1894, to Mr. George H. Hale of Boston.

Miss Theresa Levy, 1907, to Mr. Nathan Simon, of New York City.

Miss Augusta Brown, formerly of 1910, to Mr. John Ernest Marsh, of Leicester, Mass.

#### Marriages

PATTERSON—DEWAR. May 5, 1909, in Vancouver, British Columbia, Miss Maude Dewar, 1904, to Mr. Graham Creighton Patterson.

WOODSUM—YOUNG April 22, 1909, in Exeter, N. H., Miss Elsie Stevens Young, 1908, to Mr. Ralph Benjamin Woodsum.

#### Births

April 19, 1909, in Buffalo, N. Y., a son, Norman Kellogg Millard, to Mrs. C. N. Millard (Alice W. Kellogg, 1894).

#### Deaths

May 6, 1909, at Wellesley, Mass., Mrs. Frances L. Gilman, mother of Mrs. Mary Gilman Ahlers, 1888, and sister of Miss Louise A. Dennison, superintendent of Freeman Cottage.

#### Change of Address

Miss Zaidee Williams, 1884-85, Apartment 87 Hotel Carlton, 54th Street, New York City.